

# TV ANALYSIS

FLME-4200-03

## Contact Info:

**Instructor:** Tanya D. Zuk

**Office Hours:** Mondays &  
Wednesdays 9:30-12:30

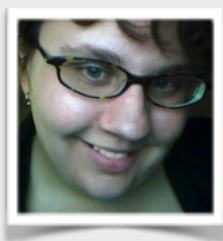
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## About Me:

I am currently earning my Ph. D. in Moving Image Studies in the Communication Department at Georgia State University. My work at GSU has focused on new media and collaborative storytelling, with a particular emphasis on LGBT and Queer self-representations in transmedia narratives.



## Course Description

What is television today? What roles does television play in American society? In what ways are television's aesthetics changing in the face of original streaming programming and multi-platform viewing options? How have representations of race, class, class, gender and sexuality changed due to televisions' transformation from a three-channel mass medium to a niche-oriented medium? How are the relationships between television producers and the viewers changing in the twenty first century?

This course examines television's formal traits as well as its rapidly changing position as a cultural, social, political and industrial force. We will take television seriously in an effort become more critically aware viewers and consumers of the medium. Over the course of the semester, we will explore a range American television programs through different critical lenses such as style, genre and narrative. In addition to this examination we will also consider the ways in which television presently is being transformed as it is converging with other technologies.



## Assignments

### Discussion Questions 100 pts

10 Sets @ 10 pts

### Workshops 600 pts

6 @ 100 pts

### Pitch & Paper 300 pts

Proposal 30 pts

Pitch Pres 60 pts

Pitch Pkg 70 pts

Paper 140 pts

## Grade Scale

97-100	A+	80-82	B-
93-96	A	77-79	C+
90-92	A-	70-76	C
87-89	B+	60-69	D
83-86	B	59-0	F

The last day to withdraw and receive a "PW" is **March 5th**. Withdrawals after the semester midpoint are automatically given a grade of "WF."

The focus of this course will be mainly on contemporary television. No prior knowledge of television studies is needed to take this class. Students will learn the fundamentals of television analysis and then be asked to relate these analyses to in-class screenings. Students should come prepared to engage – and debate – complex ideas and sophisticated arguments.

## Course Goals

By the end of this course you should be able to...

- Evaluate the relationship between television and society
- Discuss the implications of recent changes in the structure, form delivery and reception of American Television
- Identify prominent narrative, stylistic, and generic straits in different types of television programming.
- Think critically about how television presents, ignores and/or misrepresents different aspects of American society.
- Consider the ways that television "entertainment" is or can be political.
- Recognize the central questions and issues that have shaped and continue to shape the study of television.

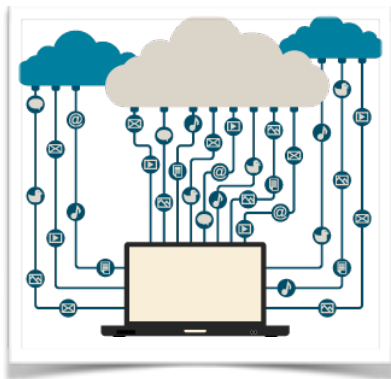
## Course Policies

**Class Environment** It is in the best interests of you as an individual and us as a classroom to create a positive, inclusive, classroom environment. One of my greatest challenges as an instructor is to provide an engaging, entertaining, and intellectual classroom experience. I need your collaboration to create the best educational experience for all involved. By participating in class discussion, being respectful of others opinions, and preparing for class you help not only yourself, but your fellow students as well.

**Class Style** My approach to this class will integrate lectures, discussion, and workshops in order to explore principles discussed in the readings. We will address material covered in the course pack essays, at-home and in-class screenings, and any information on TV programs you have viewed that may add value to our class discussion.

**Attendance and Punctuality is mandatory:** I will take roll on random days. While this course does not have a separate grade for attendance, repeated absences and/or tardiness can negatively impact your participation grade. You are expected in your seats promptly at 3 PM so we can begin class on time.

**iCollege** We will be using several aspects of online learning management system in this class. The syllabus, announcements, screenings, assignment guidelines and drop boxes, as well as supplemental readings will be posted on our course site. Up to date grades are also posted there. Get familiar with using iCollege, if you have any questions contact Technology Services.



**Late Policy** No assignments will be accepted late unless you have (a) the permission of the instructor; (b) jury duty notice; or (c) permission from the Dean of Students.

**Appeals** If you wish to appeal a grade: within a week of getting your

assignment back you must hand in, along with the assignment you want re-graded, a typed one page paper explaining why you believe your grade was incorrect and should be regraded. I will respond in writing within a week. Please note, that re-grading does **NOT** guarantee a better grade than the original.

**Georgia State Writing Center** There are several small papers, as well as a final project required in this class. You may find over the course of the semester, that I refer you to The Writing Studio here at Georgia State. You can sign-up for a session at: <http://www.writingstudio.gsu.edu/>

**Students with Disabilities** I endeavor to make this class accessible to every student, and will do my best to make this class fit your needs. If you need special arrangements for a documented disability, please contact Disability

## Discussion Questions

Your participation grade is earned by submitting specific questions about each week's readings and screenings. You should submit your questions on iCollege the night before the reading is due. Each set of questions are worth 10 points, so you should be submitting at least once a week.

## Workshop Assignments

There are three areas of television analysis: text, industry, and audience. Throughout the semester we will have a series of in-class workshops where you will be learning research methods used in the television industry and the academy.

We will have workshops on two methods of research for each major area of television studies. Using the methods learned in workshop days, you will complete six assignments.

### Text

- Shot-by-Shot Analysis
- Beat Sheet & Story Arcs

### Industry

- Discourse Report
- Competition Analysis

### Audience

- Ratings & Demographic Overview
- Fan Studies Summary

You will use the findings developed in workshops to create a TV pitch and support argument in your term paper at the end of the semester.

As such, it is imperative that you select a television text at the start of the semester to focus your workshops and final project.

Services at <http://disability.gsu.edu>. If you would like to share pertinent medical information, request special arrangements for class seating, or need special assistance in the event of a building evacuation, please contact me in the first week of class. I am committed to supporting the learning of all students in my class. If the design or the instruction of this course result in any barriers to your full participation in this course, please meet with me. I would like for us to discuss ways to ensure your full participation.

**Academic Honesty:** Please note that by staying in this class you are agreeing to abide by all the standards of academic honesty in the [GSU Student Handbook](#) and by standards specific to film classes in the Department of Communication.

**Subject to Change Statement:** The course syllabus provides a general plan for the course; deviations may be necessary. Information contained in the course syllabus, other than the grade scale, may be subject to change with advance notice, as deemed appropriate by the instructor.

## Pitch & Term Paper

Taking all of the information you have gathered about your TV text this semester, you will develop a pitch package for one of the following options: a reboot, a sequel, a spin-off, or a competitor show.

You will be writing a **5 page** critical reflection paper addressing your pitch and its inspiration text. Using a combination of the topics and approaches we covered during the semester, you must utilize **at least 3** scholarly sources defending your pitch. The sources must include assigned class readings. Detailed information about this assignment will be provided in class and on iCollege.

## Course Schedule

**All readings, screenings, and assignments are due by the start of class on the date below.**

	Monday	Wednesday
Week 1	<b>1/14 - Intro to TV Studies</b>	<b>1/16 - Taking TV Seriously</b> Mittell, "Why Television?" Newcomb, "Reflections on TV"
Week 2	<b>1/21 - NO CLASS</b>	<b>1/23 - Televisuality</b> Deming, "Locating the Televisual" Caldwell, "Excess Style"
Week 3	<b>1/28 - Shot-by-Shot Workshop</b> <i>Watch: Cop Rock, "Pilot"</i> <i>Semester Case Study Selection</i>	<b>1/30 - Genre</b> Creeber, "Television Genre" Feuer, "Genre Study"
Week 4	<b>2/4 - Narrative Complexity</b> Newman, "From Beats to Arcs" Mittell, "Narrative Complexity"	<b>2/6 - Beat Sheet Workshop</b> <i>Shot-by-Shot Due</i>
Week 5	<b>2/11 - Vast Narrative &amp; Intertextuality</b> Lavery, "Lost and the Long Term Narrative" Fiske, "Intertextuality"	<b>2/13 - Industry &amp; Production</b> Gitlin, "Inside Primetime" Excerpts <i>Watch: Homicide, "The Subway" (6.7)</i>

	Monday	Wednesday
Week 6	<b>2/18 - Advertising</b> Murphy, "Convergence" Lotz, "Advertising After the Network Era"	<b>2/20 - Industry Discourse Workshop</b> <i>Beat Sheet Due</i>
Week 7	<b>2/25 - Post Network TV</b> Lotz, "Television Outside the Box" Smith & Telang, "House of Cards"	<b>2/27 - Formats &amp; Reality</b> Moran, "The Pie and the Crust" Navarro, "More than Copycat Television" <i>Watch: Screening TBD</i>
Week 8	<b>3/4 - Competition &amp; Programming Analysis Workshop</b> <i>Discourse Analysis Due</i>	<b>3/6 - Audience Reception</b> Hall, "Encode/Decode" Morley, "Television Audiences"
Week 9	<b>3/11 - Fan Studies</b> Duffet, "Understanding Fandom" Mittell, "Audience-Fans" <i>Listen: Stein, "Fandom/Resistance"</i>	<b>3/13 - Ratings, Demographic Research, &amp; Pitches Workshop</b> <i>Competition Analysis Due</i> <i>Proposal Due</i>
<b>SPRING BREAK</b>		
Week 10	<b>3/25 - "Cult" TV</b> Pearson, "Observations on Cult Television" Angelini & Booy, "Members Only" Battis, "Transgressive TV" <i>Watch: Screening TBD</i>	<b>3/27 - Fan Studies Workshop</b> <i>Rating &amp; Demographics Due</i>
Week 11	<b>4/1 - Remix Culture</b> Jenkins, "Textual Poaching" <u>McIntosh, "A History of Subversive Remix"</u>	<b>4/3 - Ideology</b> Newcomb, "Television as Cultural Forum" Gitlin, "Primetime Ideology"
Week 12	<b>4/8 - Gender &amp; Class in TV</b> Mellencamp, "Sit-Coms, Feminism..." <i>Watch: Roseanne, "Trick or Treat" (3.7)</i> <i>Fan Studies Analysis Due</i>	<b>4/10 - No Class</b> <i>Watch: Color Adjustment</i>
Week 13	<b>4/15 - Representing Race on TV</b> Gray, "Politics of Representation..." Warner, "They Gon' Think You Loud..." <i>Watch: All in the Family, "Sammy's Visit"</i>	<b>4/17 - Portrayals of Sexuality on Television</b> Mittell, "Representations of Sexual Orientation" Waggoner, "Bury Your Gays and Social Media Fan Response..."
Week 14	<b>4/22 - Pitch Presentations</b>	<b>4/24 - Pitch Presentations</b>
Week 15	<b>4/29 - Pitch Presentations</b>	

## PITCH PACKAGES & FINAL PAPERS DUE

**MIDNIGHT on Wednesday, May 1st**